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SOC. 4.01.2 Topaz

SOC. 4.01.4 Topaz

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21 August 1968

UNIVERSAL CITY STUDIOS, INC.

Mr. Donald E. Baruch
 Audio-Visual Productions Branch
 Directorate for Defense Information
 OASD/PA, Department of Defense
 Washington, D.C. 20301

Dear Don:

I am submitting herewith the screen treatment outline of "TOPAZ", the Leon Uris novel. This outline, written by Mr. Alfred Hitchcock, will form the basis for the screenplay presently under development for "TOPAZ".

As we have discussed, in order to portray the proper season of the year, we plan to photograph scenes in the Washington, D.C. area on or about the first week in October 1968. These scenes will involve a location selected at Andrews A.F. Base and possibly an exterior of the Pentagon. While we can, in due course, provide a detailed description of the requirements at Andrews, basically we need to photograph a VC-137 aircraft taxiing to a remote hangar location on the Base. At this spot, to be selected, it will disembark the civilian passengers. The passengers are met by cars and the cars drive out of the Base. It is also possible that we will want to photograph the interior of the aircraft with the action and dialogue of our cast. This can be done at the Special Air Mission hangar at any time which will not interfere with their operations. We anticipate this shooting can be accomplished in approximately two days.

It will not be possible for us to submit a completed screenplay prior to the time of the shooting. Therefore, we would appreciate your consideration for the assistance required based on the outline and, of course, the book TOPAZ.

We will adhere to all other provisions of DOD Instruction 5411.16.

Sincerely yours,

John E. Horton
 John E. Horton

JOHN E. HORTON, WASHINGTON REPRESENTATIVE
 1735 K STREET, N.W.

30 AUG
 1968

"T O P A Z"

REVISED NARRATIVE OUTLINE

June 21, 1968

OASD/PA

#02026

REVISED NARRATIVE OUTLINE

June 21, 1968

TOPAZ - MASTER SCENE AND SHOT OUTLINE

MAIN TITLES FADE

(The entire opening sequence is in pantomime and briskly paced)

THE SCREEN IS FILLED

with dots and dashes of a perforated code tape. Tape feeds into

ANGLE WIDENS - DECODING MACHINE

THE SCREEN IS FILLED

with the decoded message. It passes from right to left. The message reads: To McKittrick CIA Headquarters, Washington. TOP SECRET. URGENT. Contact has been made with a high Soviet secret service official who wishes to defect with wife and daughter. Claims to have vital information. Will you give me a green light. Signed. Nordstrom. Copenhagen.

INT. CODE ROOM

CODE CLERK pastes the tape strips on a paper. Walks to

INT. HALLWAY

down corridor and enters

INT. MCKITTRICK'S CONFERENCE ROOM

MARSHALL MCKITTRICK heads a table where a dozen men including SANDERSON HOOPER are being briefed by an AIR FORCE COLONEL. A huge map of Cuba is in evidence along with blown up U-2 photographs. Code Clerk hands the message to McKittrick. As he reads it

INSERT - THE MESSAGE

FULL SHOT

McKittrick arises, walks to Hooper, taps his shoulder and goes off to a corner with him. Hooper reads the message and nods. McKittrick places it in his breast pocket and leaves the room. Hooper takes his place at the head of the table.

EXT. MAIN CIA BUILDING

Auto pulls to curb. McKittrick gets in next to driver.

EXT. MAIN GATE - CIA

As the car is passed through WE HOLD on a sign reading:
CENTRAL INTELLIGENCE AGENCY.

EXT. TURNPIKE

Car races at high speed and passes a road sign. We HOLD on sign reading: Washington 20 Miles.

EXT. LONG SHOT - THE WHITE HOUSE

McKittrick's car passes in front of White House, turns corner. We catch a glimpse of some pickets.

EXT. WHITE HOUSE - PORTICO ENTRANCE
(Question by Uris: Which is the correct office entrance?)

McKittrick leaves car and walks briskly to door and disappears inside.

THE SCREEN IS FILLED

with dots and dashes on a perforated code tape. Tape feeds into

ANGLE WIDENS - DECODING MACHINE

THE SCREEN IS FILLED

with decoded message: To Nordstrom, Copenhagen,
Green light. Signed McKittrick Washington.

INT. A DIFFERENT SMALLER CODE ROOM

SECOND CLERK affixes tape and walks to

INT. HALLWAY - AMERICAN EMBASSY - COPENHAGEN

INT. NORDSTROM'S OFFICE

MICHAEL NORDSTROM waits anxiously with four men, STEBNER, SMITH, EDWARDS and LINDLEY and female secretary, COOKE. Condition of room and their 'rolled sleeves/opened collar' appearance indicates they have been hastily formulating plans. Nordstrom receives the message and passes it along, then with a few terse gestures, sends them into action and reaches for the telephone.

EXT. GLYPOTETEKET MUSEUM - COPENHAGEN

Nordstrom enters.

INT. GRAND FOYER

At glass domed fountain Nordstrom gets his bearings.

INT. MUSEUM ROOM - DEGAS EXHIBITION

Nordstrom stares at wire statuettes of Degas horses in glass case. FROM NORDSTROM'S VIEW we see a reflection in glass case of someone coming up behind him. He turns, looks at BORIS RUZNETOV and they walk together.

INT. A LONG ROOM

Nordstrom gives instructions as they walk away from CAMERA. CAMERA PULLS BACK to show us a KGB GUARD observing.

EXT. COPENHAGEN STREET

Hundreds of bicycle riders stream along the bike path which parallels the broad avenue. CAMERA picks up escape car driven by Stebner. It stops and Nordstrom and Lindley get out. CAMERA FOLLOWS as they walk to the outside of Den Permanente Department Store and look in.

INT. DEN PERMANENTE DEPARTMENT STORE

Kuznetov feigns shopping at a silverware counter with MADAM KUZNETOV and TAMARA. We see the same KGB guard plus a pair of WOMEN KGB GUARDS lurking at a watchful distance. Kuznetov spots Nordstrom and Lindley out of the corner of his eye as they hover near the main door. He inches his family toward them.

EXT. COPENHAGEN STREET

Nordstrom nods and escape car drives slowly along curbside toward the store.

INSERT SHOT - A CLOCK READS FIVE THIRTY

Closing bell sounds off!

FULL SHOT

Nordstrom signals and the family bolts! In an instant the three guards dash frantically around the counters only to have Nordstrom and Lindley slam the door in their faces.

EXT. COPENHAGEN STREET

Nordstrom bodily hauls Kuznetov over sidewalk, splits the curtain of bicycles as the escape car pulls up.

TO DEN PERMANENTE DOOR

The Russians break out and run toward the car. Smith, Edwards and Cooke are planted on bicycles, and ram the guards crashing with them to the ground as Nordstrom shoves the Kuznetovs into the rear seat and jumps in beside the driver. As the guards gain their feet, they are caught in the middle of a sea of bicycles. The escape car roars off.

CLOSE SHOT - THE KUZNETOVs

Looking at the melee out of the rear window. View changes sharply as they turn a corner.

LONG SHOT - RADHAUSPLATZ (City Hall Plaza)

The escape car drives past. A massive bell tolls the hour sending up an armada of pigeons.

LONG SHOT - DANISH COAST ROAD

Car races along the seaside.

LONG SHOT - COAST ROAD

Car approaches CAMERA as the sun sets in the sea. As car reaches CAMERA it turns and we PAN with it revealing a small twin engine plane silhouetted against the flaming sky. One engine is running and the second sputters to life.

CLOSE SHOT - KUZNETOV FAMILY

Looking fearfully back down the empty road. WE STAY CLOSE as they are herded from the car to the plane. The second engine comes alive blowing their hair and clothing in the prop wash.

INT. PLANE

WE KEEP TIGHT on the Kuznetovs. Nordstrom is out of focus in co-pilot's seat. O.S. SOUNDS of the craft swinging into take-off position at end of runway. We also HEAR radio beeps.

CLOSE SHOT - TAMARA

breaks down, sobs in handkerchief.

CLOSE SHOT - KUZNETOV

dazed. He pats his daughter's hand as we HEAR O.S. SOUNDS of the plane struggle as it becomes airborne.

DARK SCREEN

After several beats of time in total darkness. Suddenly! Two strings of runway lights pierce the blackness.

LONG SHOT - THREE PAIRS OF HEADLIGHTS

race toward CAMERA.

EXT. AN AIR BASE (Germany)

NIGHT

The trio of jeeps pull up to the plane and HALF DOZEN AMERICAN CONSTABULARY SOLDIERS hustle the Kuznetovs into the second jeep.

PAN SHOT

of jeeps driving dead center down runway. Runway lights go off as suddenly as they went on leaving us only with the headlights of the vehicles.

INT. OFFICE

Character of room indicates exactly where we are either by air route maps or dispatching or radio equipment. Kuznetovs study the American soldiers who stare at them impassively. One of the Americans is a negro. Nordstrom paces, glances at his watch. An ORDERLY offers trays of food which the Kuznetovs reject with a shake of the head.

CLOSE SHOT - MADAM KUZNETOV

She breaks into a sweat. Her eyes roll and she topples in a faint.

FULL SHOT

Nordstrom waves a sniffer under Madam Kuznetov's nose as Tamara applies a wet cloth to her mother's forehead. Boris induces his wife to drink a shot of vodka. O.S. SOUNDS of a large jet landing. Nordstrom looks up, sighs with relief.

INT. 707 JET CABIN

Weirdly empty except for the Kuznetovs, Nordstrom and a pair of American Soldiers guarding them from down the aisle.

CLOSE SHOT - THE KUZNETOVs

Seats back, blankets up to their chests, they sleep fitfully. (Uris note: use Air Force blankets).

INT. PILOT'S CABIN

PILOT looks back over his shoulder as Nordstrom enters. Nordstrom sips a cup of coffee, checks their position over the NAVIGATOR'S shoulder and yawns.

CLOSE SHOT - TAMARA

First light from outside causes her to blink her eyes open.

THREE SHOT - THE KUZNETOVs

Tamara reaches over aisle and jiggles her mother's arm, points out. The three look out of window.

THEIR VIEW

The coastline of Canada below.

EXT. ANDREWS AIR FORCE BASE

DAWN

We stay TIGHT on Kuznetovs' faces to indicate their continued bewilderment as they come down gangway toward a trio of waiting limousines. McKittrick greets Nordstrom in B.G. A covey of MILITARY POLICE have thrown a cordon about the plane. McKittrick ushers the Kuznetovs into the middle car.

INT. CAR

The convoy speeds along Washington streets nearly devoid of life at this early hour. From Kuznetov's view we see fleeting flashes of the Washington Monument, Lincoln Memorial, Capital Dome, Mayflower Hotel, White House.

HIGH ANGLE SHOT - THE CONVOY

breaks from Washington to the country.

EXT. COUNTRY ROAD - MARYLAND COUNTRYSIDE

Convoy flashes past.

EXT. GROUNDS OF A COUNTRY RETREAT

A guard house flanks a pair of iron gates. SOLDIER comes from shack and opens gates.

INT. CAR

From Kuznetov's point of view we follow car along gravel road toward a lovely two storey summer house, and HEAR car doors open. THROUGH THEIR EYES we walk from car, up steps to porch. Front door opens and a MOTHERLY HOUSEKEEPER smiles.

INT. ENTRY HALL

THROUGH THEIR EYES we PAN from living room on the left to stairs, to dining room on the right. The furnishings are heavily accented to Early American. A woman SECRETARY indicates they are to follow her. She leads them to a den in the rear of the living room.

VIEW FROM HALLWAY

THROUGH THE EYES of Nordstrom and McKittrick we look on through a half opened door to

INT. DEN

where a make-shift photographic gallery has been set up. PHOTOGRAPHER takes head, profile and full length shots of them. Secretary runs down a check list off her pad with Nordstrom and McKittrick.

Family leaves den. Secretary leads them upstairs. CAMERA SHOOTs up to where Housekeeper waits on landing. FROM NORDSTROM'S VIEW at bottom of stairs we see them being shown their bedrooms. Secretary comes down and says something to Nordstrom. He nods. As Nordstrom and McKittrick turn to leave Nordstrom speaks the first words of the sequence. "The daughter said she would like a piano."

EXT. A GOVERNMENT BUILDING - WASHINGTON

Flags of a dozen or more nations fly from staffs over entrance. A pair of AMERICAN SOLDIERS guard front door. Plaque on side reads: NORTH ATLANTIC TREATY ORGANIZATION.

INT. CONFERENCE ROOM

The great table is surrounded by various NATO officials with their advisors seated behind them. Name plates read: UNITED STATES, FRANCE, BELGIUM, HOLLAND, ITALY, TURKEY, NORWAY, DENMARK, CANADA, UNITED KINGDOM, GREECE, FEDERAL REPUBLIC OF GERMANY, LUXEMBOURG, ICELAND and PORTUGAL.

There is a variety of naval and military uniforms and an equal number of civilians. We establish the presence of McKittrick and Nordstrom. Directly across the table the French contingent includes ANDRE DEVEREAUX and BRIGADIER GENERAL GIRRARD. An Italian civilian, BANDINI, chairs the meeting. An American, MAJOR GENERAL PAXTON speaks at the open end of table before a large map of Norway.

Paxton's subject is on upcoming maneuvers in Norway. A simulated landing of several NATO divisions will coordinate with air strikes and Polaris submarine cover. The games are to repel a mock Soviet land invasion. Paxton says that the Soviet Union is extremely sensitive about any NATO activity of this sort in Scandinavia and because the maneuvers are quite close to actual contingency plans NATO Intelligence must keep a lid of secrecy on.

FULL SHOT

Bandini says that before adjournment there is a non-agenda matter and turns the floor over to McKittrick. McKittrick has just conferred with the President who asks him to repeat a special and urgent request of those NATO nations having

diplomatic relations with Cuba. The United States is gravely concerned over increased Soviet activity in Cuba and needs the help of her NATO allies in obtaining intelligence. Girrard objects that such spying in Cuba is outside the scope of NATO which was created for the joint defense of the western world by defense of the European continent. It is the view of his government that Cuba is strictly an American affair.

McKittrick answers that the spirit of NATO is to assist any sister nation whose security is threatened.

INT. HALLWAY

Nordstrom catches Devereaux and asks if he can drive him back to the French Embassy.

INT. NORDSTROM'S CAR

Moving through Washington streets.

We learn that Devereaux operates a very strong espionage ring in Cuba and Nordstrom is naturally concerned about France's attitude.

Andre's first duty is to France, yet he believes that America must be supplied information.

Nordstrom dead centers the problem. There are traitors in the French Government spying for the Soviet Union. Andre reluctantly knows this to be true.

Andre wants to know if he is still trusted. Nordstrom replies that he is and confides they have a top Soviet defector.

EXT. FRENCH EMBASSY

Nordstrom's car pulls into driveway and stops before main door. As Nordstrom and Devereaux emerge and continue to speak in pantomime.

INT. FRENCH AMBASSADOR'S OFFICE

AMBASSADOR RENE D'ARCY lights a cigar. Girrard stands slightly behind him as he looks down.

HIGH ANGLE SHOT - TO FRONT DRIVEWAY

They observe Nordstrom and Devereaux.

INT. EMBASSY HALLWAY

Andre walks to

INT. ANDRE'S OFFICE

Photos and decorations denote a position of esteem. He scans his mail, dials a number.

INT. KITCHEN - ANDRE'S HOME

A remodeled Georgetown home. NICOLE wipes her hands on apron and answers the call. It is the cook's day off and she is preparing something special. She asks him not to be late as their daughter, Michele, is due in from New York for a visit.

BACK TO ANDRE

His secretary, BRIGITTE CAMUS, enters and informs him the Ambassador wishes to see him. Before he leaves she informs him that some late intelligence from Cuba has been decoded and it concerns possible arms shipments from Russia. Andre tells her to make up a copy as he leaves the room.

INT. AMBASSADOR'S OFFICE

D'Arcy greets Andre coolly. Girrard is present. He relates the French position regarding Cuba is now national policy. Orders have arrived from Paris that he is not to carry out any further espionage in Cuba. Andre's failure to agree irks the two men. Girrard notes that Nordstrom seemed quite anxious to speak to him after the meeting. Did they discuss anything of importance?

"No" Andre lies flatly.

INT. DEVEREAUX HOME

(Note: Bear in mind the basic floor plan of the Georgetown home. Entry, dining room and kitchen are on main level. Second floor has the living room and the bedrooms on the third floor.

INT. DINING ROOM

Nicole is attired in an attractive hostess gown. She turns on the first L.P. of a stack and as the music plays she selects a wine, lights candles and checks the food warmer. The mood is sensual.

INT. DEVEREAUX'S OFFICE

Andre ponders at his desk over the intelligence report as his secretary comes in and admonishes him for staying so late. She leaves and he paces.

INT. DEVEREAUX DINING ROOM

An irate Nicole plays out a familiar scene. The last L.P. snaps off as she sits alone at the table. The meal is untouched except for the wine. She pours and nothing comes out. She arises, a bit tipsy and leaves the room picking up a bottle of cognac as she goes.

INT. LIVING ROOM

Nicole stares hard at the telephone, lifts the receiver, takes a deep breath, and dials but becomes frightened and hangs up before it rings. She walks loosely to the TV and turns on some God awful program and pours herself a stiff cognac.

She hears the door open downstairs, quickly adjusts herself and turns off the TV and smiles at hearing footsteps. She quickly covers her disappointment upon seeing her daughter, MICHELE, who enters with a small suitcase.

Michele has arrived much earlier than expected. We establish she is married to a French journalist, Francois Picard, who is on temporary assignment in New York. Francois was unable to get away so Michele decided to come to Washington earlier than planned. This leads Nicole to observe pointedly that Michele has gotten herself the same kind of husband as her father. She toasts to our 'boy scout husbands' out there saving mankind.

Michele states softly that it is the life she expected when she married a journalist.

Nicole imparts her own frustration of being locked out of Andre's world. The man works himself to death only to have antagonized his own government.

When Michele attempts to defend Andre, Nicole lashes out about the 'other women'. Yet says she was too frightened to phone him at the embassy. If he wasn't there it could prove the truth of the latest gossip. At last, Michele comforts her mother. "I'm losing him and I'm helpless" Nicole cries.

INT. DEVEREAUX'S OFFICE

Andre has fallen asleep on the couch and is awakened by a CLEANING LADY. He goes to phone, calls Nordstrom and says he is stopping over, then puts the report in his attache case and leaves.

EXT. GEORGETOWN STREET - ROW HOUSES

NIGHT

Andre leaves a taxi and enters his house.

INT. ENTRY HALL

He calls for Nicole. No answer.

INT. DINING ROOM

CAMERA PANS as Andre surveys the burned out candles, the empty wine bottle, the untouched food. He looks upstairs, worried.

INT. LIVING ROOM

Michele is cuddled up asleep in a large armchair. THROUGH ANDRE'S EYES we see a filled ashtray and the half empty cognac bottle. Michele awakens and comes up behind him, silently. He turns, pats her cheek and after a few words, leaves the room.

INT. NICOLE'S BEDROOM

DARK SCREEN. As Andre opens the door it shoots a ray of light over her bed. Nicole lies on top of the bedspread in her hostess gown in disarray. Andre leans over and touches her cheek gently and guiltily. Nicole does not stir. Deflated, he goes back to his own room.

CLOSE SHOT - NICOLE

Her eyes are open and tears stream down her cheeks.

CLOSE SHOT - WAX MODEL OF THREE HEADS

As voices argue ANGLE WIDENS and we are

INT. KUZNETOV'S LIVING ROOM

The wax heads are on a coffee table. As Nordstrom and Kuxnetov exchange words, the women remain in the B.G.

Nordstrom reminds Kuznetov it was he who contacted the Americans on promise to divulge important information in exchange for their help in the defection. The Americans have paid off their end of the bargain. We learn the wax heads are models of what can be done with the family to change their former identity.

In a fit of pique Boris sweeps the heads off the table. He cries that he is not a traitor to Russia but fled only out of fear for his life. As Madam Kuznetov pleads Tamara picks up the model of her head.

Nordstrom gives it to him cold. Boris' wife and daughter are fed up with their imprisonment. A decent life awaits outside. If he doesn't cooperate, they are going to leave him. This frightens Kuznetov. He looks to Tamara and his wife and they nod, 'yes, it's true.' Only then does he agree to talk...but he will talk only to Andre Devereaux of French Intelligence. Nordstrom asks why. Kuznetov answers that the Americans have no access to Cuba but the French do.

FROM LIVING ROOM

we see Nordstrom go into

DEN

and dial a phone number.

INT. LIVING ROOM

A TABLEAU of Kuznetov, Nordstrom, Tamara and Madam Kuznetov... waiting...waiting...waiting.

EXT. THE GATES

Guard clangs the gate open. Andre enters grounds in a chauffeur driven car. It stops before the house. Andre walks to door. It opens and he enters. After several beats he emerges with Kuznetov. The two men walk from porch to

LONG SHOT - RIVER BANK

Nordstrom comes on porch and we observe scene FROM HIS VIEW.

TWO SHOT - FRONT WINDOW

Tamara and Madam Kuznetov watch from behind lacy curtains.

FROM NORDSTROM'S VIEW

We see Kuznetov speak to Devereaux in pantomime as they walk along the river bank.

INT. CAR - MARYLAND COUNTRYSIDE

Nordstrom is at the wheel. Andre hands him a slip of paper bearing the name, Luis Uribe. Who is he? A member of the Cuban delegation at the United Nations. Apparently close to the boss, Rico Parra. Andre doesn't know if he's selling anything or not. It appears Kuznetov was in Cuba and some information on Uribe passed through him. Why didn't Kuznetov give this cryptic information to the Americans? Most likely because Kuznetov realizes the Americans have no real access to information inside Cuba.

Nordstrom asks Andre when he intends to go to New York and contact Uribe. Andre tells him he has received orders not to conduct further espionage for the Americans on Cuba.

"Yeah," Nordstrom answers, "I gathered that. Well? When do you leave for New York?"

Andre stares at the paper with Uribe's name.

INT. DEVEREAUX LIVING ROOM

Nicole's anger has cooled. Michele enters the room as Andre tells them he has a surprise. Francois cannot get to Washington so Washington will go to Francois. Lets pack up and go to New York for a family foursome. Nicole is a tad suspicious and asks what other business he has. Andre gives a Gallic shrug... "No other business."

INT. GATE AT LA GUARDIA AIRPORT

FRANCOIS PICARD meets them affectionately. As the women pair off and walk past CAMERA we STAY TIGHT

TWO SHOT - ANDRE AND FRANCOIS

Andre asks if Francois was able to get any information? Francois says the Cubans are staying at a hotel in Harlem and that Uribe is Parra's secretary and needs twenty-five hundred dollars to get his family from Cuba.

INT. HOTEL SUITE (Algonquin)

Andre and Nicole enter, their arms filled with packages. She is happy for the day with him. As he fixes a pair of drinks, she slips into a house coat. In a moment they become amorous and speaking pillow talk.

A phone call.

INT. PHONE BOOTH

Francois pantomimes into phone.

TO ANDRE

Without naming the caller he says he'll be right over. Nicole is upset but manages a slight smile but knows an ancient die has been cast.

EXT. LONG SHOT - THE UNITED NATIONS

Andre crosses plaza and enters.

INT. PRESS BOOTH

Overlooking the General Assembly. Behind the glass is a bank of desks of journalists, TV cameras are also in evidence. Francois is at a desk identified with the plate: Le Moniteur. Andre sits beside him and they look out to the floor at a meeting in session.

INT. GENERAL ASSEMBLY

Council members and participating delegations identified by name plates. A large number of the delegates wear earphones. We pantomime the meeting.

BACK TO ANDRE

"That's Uribe," Francois says.

ZOOM SHOT TO

CLOSEUP - LUIS URIBE

Seated behind RICO PARRA at the Cuban desk. Uribe scribbles something on paper and hands it to Parra.

INT. COCKTAIL LOUNGE - COLONY RESTAURANT

Michele and Nicole seem to have been stood-up. The cocktail waiter asks if they wish a drink. Nicole asks for a double. Francois arrives and tells them he has just left Andre who sends his apologies for being late. Nicole snaps that they may as well take their table.

EXT. PARK AT THE VERRAZANO-NARROWS BRIDGE

It is the witching hour. Andre takes up a park bench next to a well groomed negro, BILL PARKER. They speak in undertones. Parker says he was able to call to Uribe under the guise of trying to arrange an interview with Parra for Parker's magazine, EBONY. Andre asks if Parker has everything clear and he answers that he does.

INT. A THEATRE

Nicole, Francois and Michele sit next to an empty seat. Andre, overcoat over arm, gropes down the aisle in the darkness looking for the row. He is embarrassed by having to disturb several people in order to reach his seat. He slips alongside Nicole who barely notes his arrival and continues to look dead ahead. OVER SCENE we HEAR the lines of a comedy and responding laughter of the audience. Andre puts his hand on hers but she continues to look only at the play laughing hilariously at the happenings on stage.

EXT. HARLEM STREET - HOTEL BERNICE

NIGHT

Second rate but respectable. Parker pays off a taxi at the marquee and enters to

INT. LOBBY

He goes directly to the house phones and in pantomime places a call, then leans against a pillar and lights up and watches the elevator needle indicate a car is coming down. Elevator door opens, Luis Uribe emerges and looks about very nervously. Parker nods and walks to a quiet corner and they discuss something in pantomime. Uribe suddenly breaks off the conversation. Parker throws up his hands in disgust and turns to leave. A beat of time passes after Parker walks out of door, then a perspiring Uribe runs to

EXT. THE STREET - UNDER MARQUEE

NIGHT

Uribe calls Parker and they talk in pantomime. Uribe finally nods, 'yes'. Parker calls to PEPE VIMONT, another negro, who has been waiting in the wings.

INT. ANDRE'S HOTEL SUITE

Andre stands by the window, knotting his tie and looks out as he lights up and glances at his watch, tensely.

VIEW FROM WINDOW

Revealing all the noise and activity of morning Manhattan.

TO ANDRE

Turns into room. From his view we catch a fragment of Nicole before the mirror in the bedroom.

INT. RICO PARRA'S HOTEL SUITE (Bernice Hotel - Harlem)

Parra holds center stage amid general Cuban confusion with a half dozen of his colleagues.

WE GO TIGHT

On Luis Uribe who cautiously gathers up some official papers and tries to slip out. As he opens the door Parra barks at him. Where in hell does he think he's going?

FULL SHOT

Uribe establishes that the papers are a document in Russian that needs translation into Spanish for Parra for an upcoming meeting in New York with a Soviet official. Uribe complains that there is too much noise in Parra's suite so he wanted to translate them in his own room. Parra agrees.

After Uribe leaves, there is a beat of time. Parra has a second thought and orders PEREZ to get one of the bodyguards, HERNANDEZ, and have him sit with Uribe.

INT. HERNANDEZ'S ROOM

As Perez sticks his head in, Hernandez is unzipping the dress of a HOOKER. Without noting the woman, Perez gives Hernandez his orders. Hernandez pleads with the woman to stay but she warns she cannot remain for long.

INT. HALLWAY

Hernandez slams a fist into an open hand in disgust, bangs on Uribe's door. Uribe answers.

INT. URIBE'S ROOM

Hernandez plops on couch with a Spanish language copy of LIFE as Uribe pretends to work. Uribe is in a sweat. At last Hernandez asks how long it will take. Several hours. Hernandez almost bawls.

Pretending to be a soul brother, Uribe tells Hernandez to go back to the woman but warns him not to be away too long. An overjoyed Hernandez embraces Uribe and slips out.

Uribe takes up the phone, asks for a room number in the hotel and says, "get up here fast."

INT. HERNANDEZ'S ROOM

Closes the door behind him, puts finger to his lips and smiles hungrily at the woman waiting under the covers.

INT. URIBE'S ROOM

Pepe Vimont has the papers spread on the desk and photographs them with a Tessina (wrist watch style) camera in rapid precision. Each time Vimont depresses the shutter it gives off a clicking sound.

INT. HALLWAY

Hernandez blows a kiss into his room and tiptoes back to his post. He stops before Uribe's door, his attention drawn to the sound of a faint 'click' 'click' 'click' and frowns suspiciously and puts his ear against the door. The 'clicks' become louder and louder. Hernandez jiggles the door knob. Locked. He rattles it, then knocks. No response. After a beat of time, he bangs on the door. It opens. Uribe stares at him placidly.

INT. URIBE'S ROOM

Hernandez bursts in and CAMERA PANS empty room. We see a FRAGMENT of the bathroom and HEAR the toilet flushing. Hernandez looks at the open window and the curtain blowing in.

CLOSE SHOT - PACKET OF PAY OFF MONEY ON DESK

INT. URIBE'S ROOM

As Hernandez sticks his head in, Uribe slips the money into top desk drawer. Hernandez yawns and stretches on couch as Uribe returns to his work.

INT. ANDRE'S HOTEL SUITE

Nicole acidly 'thanks' Andre for the lovely trip.

CLOSE SHOT - THE FILM

being put into attache case.

FULL SHOT

Andre says he must return to Washington at once but suggests she stay on in New York as Michele and Francois will be returning to France shortly.

Yes, she notes, Francois was recalled for anti-government editorials and sooner or later Andre will be recalled for the same thing.

She says she will pack and return to Washington with him.

INT. MCKITTRICK'S CONFERENCE ROOM (established earlier)

McKittrick, Devereaux, Nordstrom and Hooper are present. Hooper explains that the document is a trade pact between Cuba and the Soviet Union and indeed, suspect. An extremely vital article details the closing of a Cuban port to all outside shipping. Cubans are to be removed from the port area and replaced by Soviet personnel.

We see the conference table is filled with U-2 blow-ups. McKittrick tells Andre that the intelligence supplied by the document coincides with their own aerial reconnaissance to the conclusion that the Soviet Union plans to introduce and operate offensive missile sites in Cuba.

The Americans need positive confirmation from inside Cuba in order to make a confrontation and Andre is in the best position to obtain it.

Andre objects. He has already gone against orders once and this time he will be through in the service. Secondly, his espionage operation in Cuba has taken losses and it is dangerous and difficult.

Yet Andre knows he must go to Cuba, regardless.

EXT. RANCHO BOYEROS AIRPORT - HAVANA

LONG SHOT - KLM DC-6

Cuts engines. Steps are rolled up. White-clad musicians play for the debarking passengers. CAMERA WHIPS TO

CLOSE SHOT - THREE HEADS

of bearded men observing the aircraft from a distance. One is identified as GUZMAN.

ANGLE WIDENS and we are in

INT. GUZMAN'S OFFICE

He and his colleagues are dressed in revolutionary dungarees. He takes a pair of binoculars from his desk and returns to window.

THROUGH BINOCULARS

Devereaux is 'dead-centered' and followed until he disappears into the terminal.

INT. GUZMAN'S OFFICE

Sets binoculars down and lifts phone.

SCREEN IS FILLED WITH FRENCH TRI-COLOR

CAMERA PULLS BACK

We are shooting over the shiny hood of a limousine with the flag on the fender. CAMERA points to terminal entrance. We see Andre come out to the street to be met by a CHAUFFEUR who takes his bags and a young SECOND SECRETARY who takes his hand and leads him toward CAMERA and into limousine. As they drive off we

DOLLY BACK

Past several parked cars to an automobile holding a pair of Cuban G-2 AGENTS (Secret Police). They follow.
(Note: Shots of Havana, if possible).

EXT. ESTABLISHING SHOT - FRENCH EMBASSY

Limousine pulls up. Andre and Second Secretary enter building with Chauffeur coming up behind them with bags.

INT. A SUITE

Andre loosens his tie, sits on edge of bed as Chauffeur sets bags down. He picks up phone places a call in pantomime, waits, smiles broadly.

(Hitch: I think this plays better in his suite in Embassy rather than an office. The natural taking up of his own suite and allowing a time lapse doesn't make him seem so much as a naughty little boy.)

EXT. FRENCH EMBASSY

Andre carrying a small suitcase, and Second Secretary leave building and walk to a smaller parked car. Secretary gives him a set of keys and he drives off alone.

EXT. LONG SHOT - HILLY WOODED SEASIDE ROAD

Andre's car drives to CAMERA and passes. A few seconds later the Cuban G-2 car follows.

INT. ANDRE'S CAR

He adjusts his mirror and sees his tails.

EXT. JUANITA DE CORDOBA'S VILLA

Spanish style, tile roof, semi-circular driveway. He pulls up at the front door and is met warmly by MANUEL, the house man.

INT. ENTRY WAY

MAGGI, the cook, rushes in from kitchen.

The house is very Spanish and reflects the elegance of 'old gold'. The servants smile as Andre looks up the iron rail stairs to where JUANITA DE CORDOBA awaits on the landing. He walks up quickly, takes her in his arms, and they go to

INT. JUANITA'S SUITE

A large arrangement with bed, sitting room and desk area. A pair of French doors lead to a veranda overlooking the sea.

EXT. THE VERANDA

The embrace is deep and passionate. Manuel interrupts by arriving with a bucket of champagne. They toast and kiss once more.

We learn she heads an espionage ring by the fact she reveals that one of the key members has been picked up and tortured to death. Andre worries sick over her but they both know they must carry on. Juanita is the one who will execute the mission of having the suspect port photographed.

Juanita is extremely upset that their re-union must be delayed in that she has to see Rico Parra who has just returned from New York. We realize that Juanita hob-nobs in the top echelon

of government, a convenient vantage point to see and hear things. Unfortunately, being nice to Rico Parra is part of the job. Just how nice? She's managed to hold him off but neither Andre or Juanita like it.

INT. RICO PARRA'S OFFICE

An ornate place showing faded grandeur of former Spanish governors and later day dictators. Parra bellows out cigar smoke as he goes over the backlog during his absence. With the Chief of Secret Police, MUNOZ, whom Parra enjoys bullying and berating as an incompetent.

Luis Uribe enters to announce the arrival of OLEG GORGONI, the Soviet Intelligence Chief in Cuba. Gorgoni is deeply concerned about the all 'too convenient' arrival of Devereaux at this sensitive time and suspects he is on an espionage mission although his official trappings have him listed on routine government business. Parra assures Gorgoni that Devereaux is under constant watch.

The Russian then asks about Devereaux's relationship with Juanita de Cordoba. Is it all so innocent? Parra overreacts and cautions Gorgoni to tread softly. Juanita is a respected widow of a revolutionary martyr. Gorgoni departs without true satisfaction.

Munoz knows of Parra's weakness for Juanita and taunts his boss until Parra becomes enraged and boots him from the office.

(Question from Uris to Hitch: Could part of Gorgoni's concern be that a Soviet Intelligence Chief - Kuznetov - who had been setting things up in Cuba, had defected in Copenhagen, and most likely to the Americans. This might tie Kuznetov to the happenings more closely).

INT. JUANITA'S LIVING ROOM

Parra brags to Juanita about his rise in the regime. He pleads for attention from her. She rejects him. This causes Parra's jealousy of Devereaux to break into the open. Parra warns her that Devereaux has arrived in Cuba at a very, very bad time and that if Devereaux sneezes too loud he won't leave the country alive.

Playing on the threat to Andre, Parra again begs for her favor. After another icy turn down Parra starts getting physical and tries to force his attentions.

Andre arrives at that moment and in a show of quiet but unmistakable strength, he stands between Parra and Juanita and orders Parra out. Parra backs off, reminding her she is to attend a rally with him.

(Note: Parra's tone will be tempered so he does not appear a crude caricature)

As Parra slams the door, Juanita clings to Andre for comfort for a moment, and tells him that things are lined up for the mission. H-hour is coming up quickly. She excuses herself to arrange dinner.

INT. KITCHEN

Manuel sits with RITA and CARLOS MENDOZA at the kitchen table as Juanita pokes her head in and tells Maggi when to serve dinner. The Mendozas stand and nod and exchange a bit of small talk with Juanita. When she leaves, they sit again and as they sip their drink, Manuel slips a Minox camera to Carlos.

CLOSE SHOT - THE CAMERA EXCHANGING HANDS

EXT. A BEACH

(Question by Uris: Could this be the Malceon promenade so famous in Havana or must we settle for a quiet cove?)

Andre is sunning on the sand, reading a newspaper and listening to a transistor radio.

LONG SHOT - TO ANDRE

From the POINT OF VIEW of his G-2 tails.

CLOSE SHOT - ANDRE'S RADIO

Harangues the voice of Fidel Castro with B.G. noises to indicate a crowd reaction.

EXT. A PLAZA IN HAVANA (Stock)

A classic communist rally in an immense square jammed with grim workers and peasants encased by great blown up photographs of the 'leader', slogans and crimson flags.

CLOSE SHOT - FIDEL CASTRO (Stock)

Rants on to his semi-hysterical proliteriat.

EXT. DIGNITARY STAND - BEHIND CASTRO

To establish Juanita de Cordoba in attendance with Ricco Parra.

EXT. HILLSIDE - OVERLOOKING PORT OF VIRIEL

CARLOS and RITA MENDOZA sneak up to a vantage point and he holds a pair of binoculars to his eyes.

THROUGH BINOCULARS

CAMERA PANS the activity of the port. Soviet soldiers are in evidence, everywhere. A pair of Soviet freighters are at anchor while a third, at dockside, is unloading.

We FOLLOW a crane which lifts a missile from the deck of ship to a waiting carrier on dockside.

BACK TO HILLSIDE

Carlos hands Rita the binoculars and starts shooting with a Minox.

THROUGH BINOCULARS

A quartet of CUBAN SOLDIERS move up toward them.

BACK TO HILLSIDE

She nudges Carlos and points. He grabs her hand and they run off. We stay with guards as the Mendozas fling open car doors. Guards fire. In an instant they roar off sending up a cloud of dust. After a time lapse, a pair of military jeeps arrive. The guards climb on and give pursuit.

EXT. A SMALL BRIDGE

The Mendoza car seems to have broken down on the center of the bridge. Carlos has his head under hood as the military vehicles come into view and turn onto the bridge and screech to a halt. In pantomime Carlos and Rita point down the road. It looks as though the soldiers are going to buy the ruse. As the last soldier gets into the second jeep and swings around the Mendoza car, he halts.

CLOSE SHOT - CARLOS

Blood oozes from his sleeve.

FULL SHOT

The soldiers frisk them, shove them into the back seat of their car and one of the guards starts the motor instantly. They are driven off.

WE CONTINUE TO HOLD ON THE BRIDGE FOR SEVERAL BEATS OF TIME, THEN PAN BACK TO

A PEASANT approaching slowly on a donkey cart; stops at the foot of the bridge, jumps off and looks around. From all indications it appears as though he plans to relieve himself in the stream below the bridge.

CLOSE SHOT - PEASANT'S FREE HAND ON BRIDGE RAIL

He pulls the knob from the end of the hollow tubing out and withdraws the Minox camera.

FULL SHOT

Peasant returns to cart and clip-clops away.

EXT. MARKET PLACE - OLD CITY - HAVANA

Stalls, vendor carts, hawkers and tiny shops give it the appearance of a bazaar as militia guards patrol the streets. CAMERA PICKS UP Maggi, Juanita's cook, who completes the purchase of a pair of sandals and places them in her wicker shopping basket. She crosses to the poultry shop of JESUS MORELOS and in pantomime looks over the pick of the chickens.

CLOSE SHOT - BEHIND COUNTER

Morelos puts a 'special' bird on the counter, wraps it up in a newspaper.

INT. JUANITA'S KITCHEN

The contents of the basket are on the counter. Maggi carefully cuts the chicken open and withdraws the Minox which is wrapped in a plastic bag. She hands the camera to Manuel.

INT. PANTRY

He unlatches a false back which swings away revealing

INT. DARK ROOM

Shutting himself in, he switches on an infra-red light, takes the film out next to the developing pans, then flicks the blades out of an injector razor. We are able to make out a number of spare blade packets.

CLOSE SHOT - INT. A ROOM - HAVANA

MOONLIGHT

We see part of the back of the head of an UNIDENTIFIED MAN who is looking out to the street below through a crack in the curtain. He raises a camera as a long missile passes by on the street.

EXT. GATE OF FINCA SAN JOSE

Warning signs are much in evidence at the barbed wire gates of the former plantation. An old car stops, boils over several yards from the gate. MARTINEZ, dressed as a peasant quickly raises a camera.

FROM MARTINEZ'S VIEW INSIDE CAR

We see a launching tower...then RUSSIAN and CUBAN GUARDS rush out at him. He slips the camera under seat, gets out and throws up the hood. He argues in pantomime that he is unable to read the signs. They order him away. He shrugs, pointing to his car. Buckets of water are brought out and put into the radiator. As he drives off the Russians are still arguing with Cubans who merely throw up their hands in disgust.

EXT. MARKET PLACE - OLD CITY - HAVANA

Maggi has just 'purchased' a slab of Gruyere cheese from Morelos.

INT. JUANITA'S KITCHEN

Maggi cuts the cheese in half, finds Martinez's film and give it to Manuel.

INT. DARK ROOM

As he unrolls the new film we see that the developed film has been shrunk and glued to the injector blades.

INT. JUANITA'S BEDROOM

Andre watches the sunset near the veranda. Juanita enters gives him the packet of injector blades and tells him the photographs are attached inside. He puts the packet in a toilet kit of a half packed attache case. She hands him a book of poems to read on the plane.

This is his last night. Their discipline breaks down. Both feel this may be the last time and they pull out all stops in telling each other how deep their true feelings are. Andre becomes desperate and tells her he will resign after he returns to Washington. He will get a boat in Miami and smuggle her out of Cuba and they will run off somewhere together.

For a moment they are caught up in this impossible scheme. It is Juanita who says she is grateful for what they have had. If they run off, they will come to hate each other.

EXT. THE VERANDA

(Note: Establish Andre's light weight summer suit)

The next morning, Maggi serves breakfast which is eaten in sullen silence. They leave the table as though walking to an execution.

INT. ENTRY

Andre bids an affectionate farewell to Manuel and Maggi. He clings to Juanita, turns and opens the door. Rico Parra waits on the other side. Parra greets him with unusual politeness and wishes him a good trip. Andre is worried but has no choice but to leave.

INT. ANDRE'S LIMOUSINE

He looks out of the rear window watching Juanita wave until the villa fades.

INT. JUANITA'S LIVING ROOM

Boots on coffee table, Parra abruptly dismisses Maggi and Manuel. Now for a little cat and mouse with Juanita. He touches her hair, trails after her. She rejects him and he upbeats unmistakable menace. He taunts her that something terrible has happened to a lovely couple who were caught photographing the port. They confessed to Parra himself where they received their orders and their camera.

Parra slaps her around for using him as a fool. "We know the film is on Devereaux, don't we?" However, before getting her confession and finishing off Devereaux, Parra is going to find out what makes her so interesting to the Frenchman.

She fights back, clawing, kicking and biting. He flings her on the couch, pins her motionless, and starts to rape her. (Note: We will write and shoot the beatings two ways to tone down the violence).

They are stopped abruptly by Munoz who breaks in with a dozen G-2 men. The enraged Parra is cut short when a battered Luis Uribe is dragged in. Uribe's family was apprehended trying to escape Cuba. Uribe has confessed to allowing Parra's papers to be photographed in New York.

The regime accuses Parra of being a party to the treason, despite the fact Uribe says Parra is innocent, Parra is still guilty of stupidity and has been stripped of his office.

Four G-2 men lift a heavy refectory table lifted on end and Parra lashed to it. Munoz then orders the house searched.

INT. JUANITA'S BEDROOM

Her desk drawers are rifled. Her clothing thrown into the center of the room. The bed cut open.

INT. LIBRARY

Tens of dozens of volumes are pulled from the bookcases.

INT. DINING ROOM

Paintings are pulled off the walls and locked cabinets jimmied open.

INT. LIVING ROOM

Munoz is beating up Parra. Juanita has been tied opposite Parra and has turned her eyes away. Munoz grabs her by the hair and inserts a set of eye rings so she cannot close her eyes. As a G-2 man holds Juanita's head still, Munoz goes back to work on Parra.

INT. KITCHEN

One G-2 man holds Maggi and Manuel at pistol point while two others search the kitchen. O.S. we HEAR Munoz smashing Parra. A G-2 man opens the pantry door. Maggi has remained calm but Manuel panics and tries to stop him. Two men jam Manuel against the wall as the third goes to

INT. PANTRY

Everything is pulled from the shelves, including the shelves. The searcher beats on the walls and it gives off a hollow sound.

INT. LIVING ROOM

Munoz is called away from the bloody sport of butchering Parra.

INT. KITCHEN/PANTRY

Munoz takes a quick look at the dark room and is told Manuel tried to run. Munoz chokes Manuel slamming his head against the wall. Maggi screams and cries. Manuel blurts out that he developed film, shrunk it, and glued the strips on injector blades which were replaced in a packet. He is sure the packet was given to Devereaux. Munoz goes to the phone and asks for the airport.

INT. GUZMAN'S OFFICE (established earlier)

A pair of SOLDIERS guard the door as Andre protests being forced into the office. Guzman answers phone, listens, hangs up and asks Andre to show him his razor. Andre demands to speak to his Embassy. The protest is to no avail. Andre slowly sets the attache case on the desk and snaps it open. He opens his toilet kit and hands Guzman his razor. Guzman asks how it works. Andre flicks out a blade. Guzman takes the razor and flicks out a blade cutting his finger. He flicks another. The packet is empty.

Guzman asks for the spare packet. Andre's protest is vehement. Guzman snatches the attache case, sets the book and papers to one side, fishes through the toilet kit and comes up with the spare packet.

CLOSE SHOT - THE INJECTOR PACKET

Click...a blade flips out on desk...click, another....
click...another.

FULL SHOT

Andre holds a deadpan as the entire dozen blades are emptied on the desk. Guzman turns them over. He scratches his beard, lifts phone, and asks for Munoz.

INT. JUANITA'S LIVING ROOM

A puzzled Munoz sets the phone down. As he turns we see that Parra has been beaten beyond recognition. Munoz walks slowly toward Juanita pulling a dagger from a scabbard. He reaches out and rips her blouse off.

CLOSE SHOT - THE BLADE GLINTS IN MUNOZ'S FIST

It closes in on Juanita's breast. "Where is the film!" Munoz repeats. We HEAR her shudder.

INT. AIRPLANE CABIN - DC-6

In flight, by engine sounds and clouds, outside.

TO ANDRE

He picks up his attache case, continues to look at the toilet kit...then...spots the book Juanita had given him. He opens the cover. The inscription reads: From Juanita with love.

CLOSE SHOT - THE BOOK

Andre's fingers feel a ridge inside the cover. He pops out of his seat quickly.

CLOSE SHOT - LAVATORY SIGN

It lights up, IN USE.

INT. LAVATORY

Andre has placed the book under faucet and runs hot water ungluing the binding. He peels it back. There are four strips of film.

CLOSE SHOT - THE BOOK

The running water has blurred the words: From Juanita with love.

CLOSE SHOT - ANDRE

Fearing the worse.

INT. MCKITTRICK'S CONFERENCE ROOM

Andre is still dressed in the summer suit and his bags are nearby. Hooper and TWO CIA MEN enter with batches of wet blow-ups. McKittrick says he'd better get them to the White House.

Alone with Nordstrom, Andre wonders just how long this can be kept from the French who are allies and must be informed of American intentions. As for Andre, he knows he is finished, and plans to write his letter of resignation.

Nordstrom tells him he cannot resign with things coming to a boil. There is a most important job to be done in the next few days. Andre must hear it from Kuznetov.

INT. KUZNETOV'S LIVING ROOM

Andre paces before Kuznetov. Nordstrom is off to a side. O.S. we HEAR Tamara's piano.

Andre fires questions at Kuznetov about the Topaz ring and an arch traitor, code name Columbine, in the French Government working for the Soviet Union.

Kuznetov warns that now the Americans have proof of the missiles, if Moscow learns American intentions, the Soviet military clique might go to dangerous lengths.

America must share her intentions with France and Columbine will hear it. Columbine must be uncovered quickly.

Nordstrom produces a pair of photographs. The first is a Colonel Topov who is the Soviet Intelligence Chief in Paris.

Andre recognizes the second photograph as that of a colleague in the French Service, HENRI JARRE. Kuznetov has met Jarre who is a member of Topaz and has received NATO documents from him. Kuznetov is certain Jarre knows who Columbine is.

Andre has not only disobeyed orders, but must now unearth a traitor in his own government. His career is ruined and his life in jeopardy. Yet, he understands the meaning of the mission, and takes it without batting an eye.

INT. SECRETARY'S OFFICE - THE WHITE HOUSE

(Note: - We have discussed Evelyn Lincoln's office or one directly adjacent to that of the President.)

The office holds a waiting contingent of top brass. McKittrick, Nordstrom and Devereaux leave the President's office, pass through the Secretary's office to

INT. WHITE HOUSE CORRIDOR

They talk and bid goodbye in pantomime. HOLD on McKittrick as Andre and Nordstrom walk down corridor.

FILL SCREEN WITH THE WORD, FRANCE

ANGLE WIDENS

EXT. THE WORD IS ON AN AIR FRANCE PLANE PARKED AT ORLY

Andre comes down steps, looks about, smiles and waves.

INT. SPORTSCAR

Francois and Andre are in front and Michele in rear. Through rear window we see Orly Terminal fade as Francois drives away. Some friends will be waiting in Paris.

Michele tells Andre she is pregnant and happy.

Andre asks after Nicole. Nicole had been living in the Devereaux apartment but moved in with Michele and Francois upon learning Andre was arriving in Paris. Michele says she induced her mother to come and see Andre later.

INT. ANDRE'S APARTMENT - LIVING ROOM

A half dozen of Andre's friends, including MARTIN, are in the midst of a small welcoming cocktail party. Andre is talking to Martin near the window and FROM HIS VIEW

EXT. THE STREET

below. JACQUES GRANVILLE and Nicole get out of a chauffeur driven car. Jacques is quite attentive as they make for the apartment. Nicole stops and in pantomime indicates they should go up separately. As Nicole enters we HOLD on Devereaux a moment until Michele lets her in. There is an awkward greeting between Andre and Nicole and after several beats of time and small talk, Granville makes an entry, greeting Andre effusively. Andre returns the greeting and we know they are old friends but we can measure a trace of jealousy.

Martin leaves and says he will see Andre at the meeting the next day.

Andre and Nicole drift off to a side. He says she should not have left their apartment. She answers that he would be more comfortable under the circumstances. He asks if there is anything serious with Granville and she plays it down.

She tells him she has not been happy by the separation but just can't go back to things as they were and particularly she cannot swallow the indignity of Juanita.

Andre tells her that Juanita is dead. He learned just before leaving Washington that Juanita had been murdered. As Andre is called away we HOLD

CLOSE SHOT - NICOLE

registers shock at the revelation.

INT. CONFERENCE ROOM - FRENCH GOVERNMENT OFFICE

Austere. The traditional green felt cloth covers the table. Andre is at one end and ADMIRAL BRUNE at the opposite end. On the flanks sit a half dozen colleagues including Granville, Martin and Henri Jarre.

Brune expresses dissatisfaction with Andre's report from Cuba saying it is filled with so much non-information, it leads them to believe he is withholding intelligence from his own service. Andre is detached. As Brune drones on

CAMERA ZOOMS IN ON

Henri Jarre

FULL SHOT

Brune summarizes with the accusation that Andre works more closely with the Americans than the French. He invites Andre to reply. Andre has nothing to say. Stung, Brune tersely advises him he is relieved of his post and is to remain in the environs of Paris until a full review of the situation can be made. The meeting is adjourned. Martin alone consoles Andre who is soon by himself in an empty room.

INT. GRANVILLE'S OFFICE

An overpoweringly lavish office with period furnishings of pre-revolution denotes Granville is a man in a high position.

An excited Jarre paces before Granville speaking about 'our friends in Moscow'. Jarre says Devereaux isn't talking because he is on to the Topaz ring. He is sure Devereaux has him fingered. Granville answers that Jarre is being too emotional and deducting too much.

Jarre now spills the fact that he had had a number of meetings with a Boriz Kuznetov who has since defected to the Americans.

This comes as news to Granville. Jarre explains that it never worried him before but now something must be done at once to silence Devereaux. Granville agrees and tells Jarre he will carry out everything.

EXT. SIDEWALK CAFE

Andre and Francois are in mid-conversation as BERNARD, an old friend of both, stops by the table to comment on Francois' latest anti-government editorial. He leaves.

Andre continues that he is muzzled and it will be impossible for him to get to Jarre. Could Francois do it under the guise of an interview? Francois answers that he and Jarre are known antagonists, Jarre would not dare interview him. They map a plan.

INT. HALLWAY - JARRE'S APARTMENT BUILDING

An ancient elevator stops. Francois emerges, finds Jarre's nameplate, rings bell. Jarre opens door, greets him icily.

INT. JARRE'S STUDY

Francois has gained admittance under the disguise of conducting an interview for his paper. He tells Jarre he plans to write an expose concerning the infiltration of the French government and feels Jarre could shed some light.

The conversation continues in double entendre with Francois subtly building his case against Jarre and Jarre passing it off as nonsense.

Francois shows Jarre a confession by Jarre's secretary who had been his accomplice. Jarre remains placid and says he will take the matter up with his secretary.

Francois informs him he 'induced' his secretary to rest in the country where she can recollect things more fully... names...dates...documents.

"What do you want?"

"The names of your colleagues in this enterprise and particularly the identity of a gentleman known as Columbine."

"And, in exchange?"

"The usual cooperation for such information."

"I'm not talking to you. Get Devereaux."

INT. ANDRE'S LIVING ROOM

Michele and Andre in tableau. Andre snatches the phone as it rings.

TO FRANCOIS

We see a blurred figure of Jarre in B.G. as Francois tells Andre to get up there, right away. Jarre opens the front door and two indistinguishable characters enter.

TO ANDRE

who asks if Jarre is ready to talk.

ZOOM IN ON ANDRE'S EAR

We HEAR Francois' voice.

TO ANDRE

who tells Francois to listen closely and gives him instructions which take several seconds. He asks Francois if he understands. No answer. Andre clicks the receiver several times. He hangs up, dials. The phone rings. No answer. Michele grabs her coat and leaves with her father.

INT. JARRE'S STUDY

Andre and Michele burst into a room in shambles. As they look about, Michele wanders to the window. A beat in time... she shrieks!

EXT. HIGH ANGLE SHOT - COURTYARD

NIGHT

Several storeys below a body lies face down.

INT. HALLWAY

Andre presses the button for the elevator, decides to take the stairs on foot instead.

EXT. COURTYARD

NIGHT

As Andre reaches the courtyard, lights turn on from other apartments and we HEAR screams. Andre kneels and rolls the body over.

FILLING SCREEN - JARRE'S HEAD

TWO SHOT - ANDRE AND JARRE

Blur of Michele arriving. Voices of neighbors in B.G. and O.S. we hear faint SOUNDS of an arriving police car.

INT. ANDRE'S LIVING ROOM

INSPECTORS VARDIN and BLANCHARD question Andre.

A GENDARME is on the door.

"My husband did not commit murder!" cries a distraught Michele who is comforted by Nicole.

Vardin shrugs. Francois has disappeared. It was well known that Jarre did not like Picard. They can only go by the evidence.

Andre blandly repeats a reasonable story that he received a phone call from Francois who was at Jarre's on routine assignment. Francois asked if they would pick him up on the way to a restaurant. In that Jarre was an old colleague, Andre and Michele parked and went up to Jarre's for a drink.

Vardin says he has no choice but issue a warrant and general alarm for Francois as a murder suspect. As they walk out, Vardin whispers to Blanchard he does not believe Devereaux is telling the truth. They leave.

Nicole is outraged. Is Michele aware that her father mixed Francois up in this bloody business? When will he stop? When!

Michele lashes back at her mother. There are some men like her husband and her father who must see to the dirty business in this world because they believe in what they are doing. Personal cost does not matter. "Why did father have to end up with someone like you." Nicole is rocked!

The phone rings. Andre takes it.

EXT. PHONE BOOTH AT GAS STATION (Paris) NIGHT

Francois sports the lumps of a beating. He speaks excitedly in pantomime.

TO ANDRE

Andre ends the conversation with "Get to Bernard's and lay low. I'll contact you when it's safe."

Andre tells the women that Francois is on the run, not only from the police, but from a pair of assassins. Francois was discovered as an unexpected witness. He was slugged and dragged off. Held in captivity he heard one of the assassins telephone for instructions. Francois was able to make an escape by feigning unconsciousness until the captors dropped their guard and he leapt out of a two storey window. He is battered but in one piece. Francois was able to make out the phone exchange as ODEON and the first three digits as 552.

Andre concludes that the ODEON 552 phone number to which the assassins called for instructions must be the man who plotted the murder of Jarre. It must be the number of Columbine or one of Columbine's henchmen who had to get rid of Jarre fearing he would break down and talk.

Francois and Andre are in mortal danger for sniffing too close to Columbine. Andre says it will take hours to get the last digit of the ODEON 552 number. Even so, such a number would most likely be kept under an assumed name. Days of grinding police work would be needed and they simply didn't have the time.

An ashen faced Nicole tells her husband the last digit is the number 7. She gives him a street address and says the apartment is registered to an M. Duval. In fact, it belongs to Granville. There is only one way she could know.

Andre sets aside his own trauma. Although they know Granville is Columbine, Granville has power and resources. Knowing it is Granville is one matter, but proving it, another.

Nicole laughs at the irony. All the time she had been fighting Andre and berated his loyalty. Andre had been right. Now, she has a date with Granville to escort him to a state function in two days.

Andre's mind works quickly. Granville must not suspect anything has changed. Nicole is to keep her date.

INT. MICHELE/FRANCOIS LIVING ROOM

Filled with the books and records and way out art one would expect of a working journalist.

Granville arrives in formal attire. Michele lets him in and keeps a straight face as he offers his deepest sympathy and concern. A moment later Nicole appears lovely in a formal gown.

Granville suggests that under the circumstances Nicole might prefer not to go out in public and stand an ordeal by gossip. She insists that it is better than staying at home and moping. Michele also adds it would be good for her mother to get out and insists she will be fine by herself. Granville and Nicole exit.

After they leave, Andre comes from one of the bedrooms and assures Michele the plan will work and she will have her husband back soon. He comments on how ironic it is to have Nicole working for him, she is the key to making the plan work. As he opens the front door, the phone rings and calls him back. It is Francois making a dangerous call.

INT. LIVING ROOM - BERNARD'S

A bohemian room. Francois says that Bernard is frightened and demands he leave. We see a diffused BERNARD in the B.G.

TO ANDRE

Visibly upset by the unfavorable turn. He tells Francois he will pick him up at Bernard's in fifteen minutes. It complicates the plan. Michele wants to come but Andre says its too dangerous.

EXT. THE STREET (Outside apartment) NIGHT

Andre leaves the apartment, looks about for a long time, then gets into Francois' sports car, and pulls out.

ACROSS STREET - DOWN THE WAY

EXT. A POLICE CAR

Unmarked but holding a pair of gendarmes along with two plain-clothesmen. One detective speaks into radio.

INT. SMALL RADIO ROOM - SURETE

Inspector Vardin HEARS the call in pantomime, as Blanchard pinpoints a position on a huge wall map of Paris.

EXT. PARIS STREETS

NIGHT

Andre moves his car about with caution but his tails are shrewd and tenacious. They continue to radio back to headquarters.

EXT. SMALL DIMLY LIT STREET

NIGHT

Andre slows. Francois steps quickly from the shadows and gets in as Andre hits the gas pedal. The police car continues after them.

EXT. PARIS STREET

NIGHT

Andre's car slows near an imposing building. In the immediate vicinity of the main gate the area has been cordoned off by police as a line of limousines are passed through. Andre finds a parking place where he and Francois can view the entrance.

The police car stops some hundred yards removed, and the detective radios.

INT. RADIO ROOM - SURETE

We HEAR a voice saying Devereaux and Picard have stopped. Vardin quickly orders them not to make an arrest in that vicinity but to wait until they leave and try to find out first where Devereaux is going.

After signing off, Vardin turns to Blanchard and speaks about his hunch that Devereaux is implicated in Jarre's murder, and there's more to it than meets the eye.

INT. BALLROOM

The dazzling state function is in full bloom. The magnificent people have broken into small conversational groups. CAMERA PANS military attaches, ambassadors, diplomats, their ladies and OVER SCENE the buzz of a dozen foreign tongues.

WE HOLD

on Granville and Nicole in a circle of French. Nicole excuses herself. CAMERA DOLLIES to a remote place where she stops before a BUTLER. She asks him if he would be extremely discreet in delivering a personal note to the Russian gentleman, COLONEL TOPOV. She slyly infers the subject of the note

is a tryst and she cautions him not to wait about. His French soul touched with the added incentive of a handsome tip, the Butler takes the note.

(Note: Topov is not in uniform)

CAMERA FOLLOWS

to where Colonel Topov speaks to a fellow attache. The note is given him and the Butler gone before he can react with a question. Topov excuses himself, finds a quiet corner and unfolds the note, pockets it, and glances at his watch.

TO NICOLE

CAMERA DOLLIES as she approaches a SECOND BUTLER. In a replay of the instructions she asks a note be delivered to Granville.

CAMERA FOLLOWS

as Second Butler does his job.

FROM NICOLE'S POINT OF VIEW

she watches Granville take the note but not read it.

CAMERA DOLLIES

as she returns to Granville's side. Just as Nicole is getting extremely uneasy, Granville excuses himself, steps behind a pillar and opens note.

FROM GRANVILLE'S VIEW

CAMERA PANS as he looks about the room, cautiously. His eyes stop on Topov across the room. Topov sees him. Granville nods ever so slightly. Topov nods back.

EXT. THE IMPOSING BUILDING

NIGHT

Topov weaves his way through the courtyard filled with shiny parked limousines and walks out to the boulevard.

TO FRANCOIS AND ANDRE

Andre grabs Francois' sleeve and point to Topov.

INT. BALLROOM

Nicole speaks restlessly with a LADY FRIEND glancing at her watch. The friend asks if she is ill. Granville brushes by and asks to be excused for a few moments.

FROM NICOLE'S VIEW

She watches Granville leave.

CLOSE SHOT - NICOLE

closes her eyes and takes a deep breath.

Tracing Topov's steps Granville makes his way to the street and walks beyond the police cordon to a taxi stand, looks around and gets in a cab.

TO ANDRE AND FRANCOIS

They move out after the taxi.

EXT. THE BOIS DE BOULOGNE - A DARK ROAD

NIGHT

Granville's taxi halts. He gets out and pays driver.

PAN BACK TO

Andre driving with the lights out; drifts to a stop.

HIGH ANGLE - LONG SHOT

A hundred yards from Granville, Topov stands under a lamplight. Granville and Topov walk toward each other slowly. When they come to within twenty yards of each other, Granville turns off the path into the bushes. Topov waits a moment, then follows.

a hundred yards from Granville, Topov stands under a lamp-light. Granville and Topov walk toward each other slowly. As they meet, they stop for an instant and Granville walks on past. Twenty yards beyond, Granville walks into the bushes. Topov waits for several beats of time, then follows.

CLOSE SHOT - TWO SILHOUETTES

Granville and Topov pantomime in confusion.

TO ANDRE AND FRANCOIS

flinging open their doors. Andre slips a flash unit on a camera. WE FOLLOW as they dash over the road toward the rendezvous.

IN BACKGROUND

the police pour out of two cars and give chase. We HEAR a sharp command, "Halt!" One of the detectives draws a revolver and dead centers Andre in his sights! Andre stops, aims his camera and shoots in one motion. That instant his flash lights the scene, we HEAR the crack of a single pistol shot.

ZOOM IN

TWO SHOT - GRANVILLE AND TOPOV

The flash showers them with light. Topov wears an expression of bewilderment. Granville clutches his stomach, his face in pain from the hit by the pistol shot.

WE FREEZE Granville and Topov, then pull back to see it as a photograph all but filling the front page of Francois newspaper, LE MONITEUR.

*** THE END ***